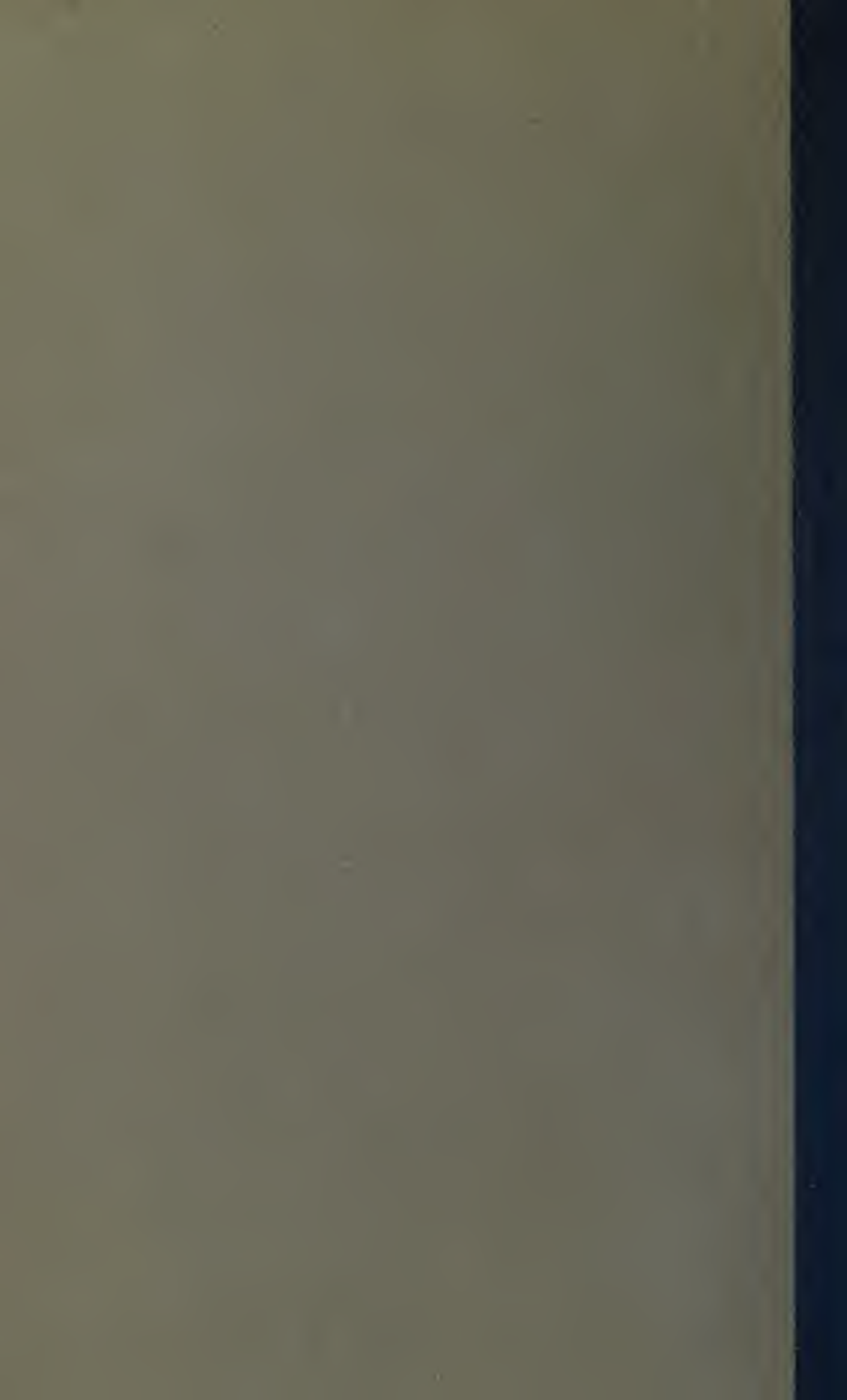


British Museum. Dept. of British and Mediaeval Antiquities
Guide

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BRITISH MUSEUM.

DEPARTMENT OF BRITISH AND MEDIAEVAL
ANTIQUITIES AND ETHNOGRAPHY.

G U I D E

TO THE

ENGLISH CERAMIC ANTE-ROOM

AND THE

GLASS & CERAMIC GALLERY.

PRINTED BY ORDER OF THE TRUSTEES.

1888.

PRICE ONE PENNY.

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WILLIAM WHITE, BARRISTER.

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WHITE WING, BRITISH MUSEUM.

THE building containing the galleries in which are exhibited the Museum Glass and Ceramic collections, and, at present, Chinese and Japanese Drawings selected from the series purchased from Mr. William Anderson, has been erected from funds bequeathed by Mr. William White, who died on the 13th of May, 1823. By his will, dated the 10th of December, 1822, he directed that, on the death of his wife and child, his landed property, consisting of an estate named Hildern and Holms, near Botley, in Hampshire, and houses in Cowes, Isle of Wight, and, after payment of legacies, his personal estate, on the death of his wife, should revert to the Trustees of the British Museum. The claim of the Trustees to the landed property was disputed, and by a decree in the Vice-Chancellor's court, July 1826, disallowed, the devise to the Museum being pronounced to be invalid as within the provisions of the statute of mortmain. Upon the death of the widow in the year 1879, the Trustees became entitled under the will to a sum of £63,941 in various Government stocks, realizing with dividends the amount of £71,780, reduced however to £65,411 by payment of legacy duty exacted by the Treasury.

The strong interest in the Museum shown by this disposal of his property by Mr. White, was probably in a great measure excited by his having been brought up in its near neighbourhood; his father having lived in Soho Square, and he himself in Store Street and in Tavistock Square. The Museum collections as he knew them were closely packed in Montagu House, their original repository; the only addition to which, at the date of the will, were rooms on the west side built for reception of the Elgin and the Townley marbles. The Library was increasing, and had received large accessions by bequests from the Rev. C. M. Cracherode and Sir Joseph Banks, as well as from other donations. It was

also already known that the splendid library formed by George the Third was to be made over to the nation, and the difficulty of housing it must have been under discussion. Undoubtedly the straitened condition of the Museum collections, no less than the importance of the institution itself, was in Mr. White's mind when he decided on his bequest; and this shows itself in the terms of the will directing its application. He does not make it an imperative condition that the money should be expended on an enlargement of the building, but he suggests it very decidedly. His words are:—"The money and property so bequeathed to the British Museum I wish to be employed in building or improving upon the said institution, and that round the frieze of some part of such building, or, if this money is otherwise employed, then over or upon that which so employed it, the words *Gulielmus White, Arm. Britt. dicavit 18*—, be carved, or words to that import"—adding, apologetically, in reference to the ostentation betrayed in this instruction, "It is a little vanity of no harm, and may tempt others to follow my example in thinking more of the nation and less of themselves."

What appears to have been his wish has happily been carried out by the application of the bequest exclusively to building purposes. In respect to the patriotic sentiment in the latter part of the quotation from the will, the reflection may arise that Mr. White may have been sacrificing the interests of his son to a generous consideration for his country. A further extract, containing the clause of the bequest, shows how he deliberately regarded his son's interest: "If my widow shall marry again, or after her decease, my executors shall immediately then transfer and pay over the residue of my property . . . unto the governors for the time being of that national institution, the British Museum. . . . For from the nation my property came, and when I leave my son enough to be a farmer, he has that which may make him as happy and respectable as he can be in any station, and it is my charge that he be so brought up." He in fact left his landed property for this purpose; but the son died in his infancy.

Mrs. White outlived her husband for a period of fifty-six

years, and it was not till the year 1879 that the Trustees of the Museum took the benefit of the bequest. It came to them very opportunely, for at that time Government was spending large sums on a new building for the Natural History departments, and was altogether inaccessible to appeals for similar outlay at Bloomsbury, where, notwithstanding the great gain of space obtained by the separation of these collections, there was still urgent need of further accommodation for some of the departments. The Greek and Roman sculptures wanted space for proper arrangement; relief was urgently demanded for the crowded state of the Reading Room; the department of Manuscripts was destitute of a suitable room for readers consulting the select MSS. used only under special supervision; and the department of Prints and Drawings had been waiting many years for space adapted to the growth of the collections and for their exhibition. All these wants were very pressing, and they were met more or less satisfactorily by the help of Mr. White's bequest. A gallery was built in connection with the department of Greek and Roman antiquities for the better display of the remains of the Mausoleum of Halicarnassos; and an extensive building was erected on the south-eastern side of the Museum, with front to Montagu Street, and with wings on each side connecting it with the main building. Within this new structure a Reading Room for newspapers has been opened, and space found for storage of the London journals and parliamentary papers. Working rooms have been provided for the department of Manuscripts, and additional space for its collections. The Ceramic and Glass collections have gained a well-lighted gallery; and the entire department of Prints and Drawings has obtained convenient accommodation, with a large gallery for the exhibition of its treasures.

Of the personal history of Mr. White there is little to be said, for he was cut off very early in life. His family was connected with Haseley Court and Newington in Oxfordshire. His father was John White, son of George, for some years Clerk to the Committees of Privileges and Elections of the House of Commons; and his mother was Catharine Leigh, of the Isle of Wight. He was born in the year 1800; and,

having entered the University of Oxford as a Commoner of Brasenose College, took his degree in 1820, and was subsequently called to the Bar. He married Caroline Avis Bull, daughter of John Bull, Esq., Surgeon, of Oxford, and had one son, who died in infancy. Mr. White died in the year 1823. The portrait prefixed to this notice is copied from a miniature in the possession of his brother-in-law, the Rev. Henry Bull, Honorary Canon of Christchurch, Oxford, and Rector of Lathbury, in Buckinghamshire. This gentleman, now in his ninety-first year, and probably the only person who retains a personal recollection of Mr. White, describes him as having been highly intelligent, with scientific tastes, and fond of art.

EDWARD A. BOND.

February, 1888.

ENGLISH CERAMIC ANTE-ROOM.

This Room has been partitioned off from the work rooms of the department in order to give access to the new galleries in the White Building, and thus an opportunity has been afforded to increase and improve the collection of English pottery and porcelain, of which the Museum had long possessed a certain number of specimens. This was chiefly done by the acquisition of a portion of the collection of English pottery formed by Henry Willett, Esq. and by the gift of English pottery and porcelain by A. W. Franks, Esq. The remainder of the English collection occupies some cases in the new gallery.

Cases 1-8. **EARLY ENGLISH POTTERY**, ranging in date from Norman times to about 1500. These wares were not made in great centres of ceramic industry as at present, but in any place where the necessary materials were found. The vessels are of a common clay, and generally of simple forms, coated with a green glaze. The quaintest are those in the form of men on horseback, of which there are one or two specimens. In the same cases are a few tiles, with remarkable designs, a knight on horseback, a monkey seated, and a curious memorial tile to Thomas Coke and Alice his wife. In Case 2 are three stamps found at Lincoln, used to impress faces on pottery of the early part of the 14th century.

The rest of the medieval collection consists chiefly of paving tiles, which may be seen in Cases 27-32. These tiles are probably the best ceramic productions of England at this time.

Cases 9-20. **SLIP WARE** and other glazed wares of the 16th and two following centuries. The earlier specimens are moulded in relief, and include two stove tiles, with the badge and initials of Queen Elizabeth, a curious flask with the arms of Henry VIII., and a jug with the arms of the Earl of Dorset. The specimens decorated in slip consist of dishes, tygs, posset bowls, candlesticks, and other objects. The principal factories from which they have come seem to have been Wrotham in Kent, and various places in Staffordshire. In the former, the ornaments are frequently impressed from moulds, and coated with slip; in the latter, they are executed in slips of various colours. The vessels often bear the names of the

makers, or of the persons for whom they were made, and are generally dated. Among the inscriptions may be noticed the names of Thomas Toft, Ralph Toft, Ralph Simpson, and William Talor, all potters.

Cases 21-26. Continuation of the series of English pottery, principally from Staffordshire. The salt glaze is a beautiful ware, chiefly made in England; the glaze on it was produced by the fumes of salt in the kiln, a process said to have been discovered by the accidental boiling over of an earthen pot full of brine, which was found to have glazed the ware. Besides the salt glaze specimens, some of which are painted in enamel, will be found examples of Elers, Astbury, tortoiseshell and agate wares, a few other Staffordshire fabrics, Cockpit Hill near Derby, Swansea, Leeds, Rye in Sussex, and Nottingham stoneware, as indicated by the labels.

Cases 27-32. PAVEMENT TILES dating from the 13th to the 16th century. These are all ornamented from stamps, in some cases leaving the pattern in low relief, or by impressing designs in outline, but more generally by filling up the sunk pattern with white clay, which appears yellow, from the colour of the glaze. It is intended hereafter to place against the pilaster selections from the highly ornamented tiles discovered at Chertsey, probably the best made in this country; but from their fragmentary condition, and the difficulties of arranging them, this plan has to be postponed.

Near the entrance door is a panel of wall tiles, made on the same principle as the floor tiles. They are from Great Malvern, where they are believed to have been made, and are especially interesting, as they bear a date, corresponding to 1457.

Case 33. FULHAM STONWARE.—Here are exhibited some remarkable productions of Dr. John Dwight, an Oxford graduate, who settled at Fulham about 1670, and who invented or introduced into England a peculiar kind of stoneware. The busts and figures which he made do not seem to have succeeded commercially, and the few specimens of them which have been preserved have all been obtained from his descendants and successors. The most remarkable of these is a life-size bust of Prince Rupert, nephew of Charles I.; there are also some cleverly modelled statuettes, and some small mugs, which from their texture are believed to have been also made at Fulham.

Cases 35-42. ENGLISH PORCELAIN.—This collection illustrates most of the fabrics of porcelain that have existed in England up to about the beginning of this century; and specimens will be found of Bow, Chelsea, Derby-Chelsea, Derby, Longton Hall, Plymouth, Bristol, Lowestoft, Worcester, Liverpool, etc., ending with a few specimens of Nantgarw, though these are somewhat later in date than the rest of the porcelain. The most remarkable specimens of Chelsea are a pair of large vases with dark blue ground, presented to the Museum in 1763, it is believed by Dr. Garnier. There may also be noticed, a large vase of the Dresden style, busts of George II. and of the Duke of Cumberland, Britannia supporting a medallion of George II., and another weeping over a medallion of Frederick Prince of

Wales; statuettes of the Marquis of Granby, John Wilkes, Lord Chatham, Marshal Conway, Lord Rodney, and George III.

The specimens of Longton Hall illustrate a little known factory, which existed but for a short time. The Lowestoft porcelain is also worthy of examination, being a second-class English soft paste porcelain, very different from the hard paste Oriental porcelain made for the European market, which often passes under this name. In Cases 41, 42 is a fine set of Worcester vases painted with exotic birds on a powdered blue ground. Against the end of the case are hung a few select tiles of Liverpool pottery, transfer-printed, and mostly signed by Sadler or Green.

Cases 43-46. Inferior specimens of English pottery and porcelain, only interesting from the marks they bear, and intended as a reference series.

Cases 47-50. Liverpool tiles transfer-printed, by Sadler. They represent theatrical characters, domestic incidents, Æsop's fables, etc.

Table case. This case contains a remarkable collection of the so-called Chelsea Toys, consisting of scent bottles, étuis, seals, boxes, etc., together with a cutting from the "Public Advertiser" of December 17, 1754, announcing a sale by auction of such objects. There are also some smaller specimens of Chelsea. The remarkable bowl made at Bow in 1769, and painted by Thomas Craft, as shown by the statement accompanying it, written upon the lid of the box in which it was enclosed. Two plates, also of Bow, inscribed with the name of Robert Crowther, of Stockport, 1770, probably a relation of Mr. Crowther, one of the proprietors of the factory. A Bristol cup and saucer, part of a tea service, with the arms of Edmund Burke, and a dedicatory inscription to his wife, made by Richard Champion, the proprietor of the Bristol factory. A Bristol plaque with flowers in relief, a few small specimens of Worcester, and of Oriental porcelain decorated at Chelsea, and other places.

GLASS AND CERAMIC GALLERY.

This Gallery contains the rest of the English collection (Cases 1, 2 and 64-66), and the pottery of various foreign countries, such as Holland (Case 3), Germany (Cases 4-7), Italy (Cases 8-23), Spain (Cases 22-26), Asia Minor (Cases 27-31), Persia (Cases 32, 33), and France (Cases 34, 35).

The rest of the space is occupied by the collection of glass of all ages and countries. The antique glass is in Cases 37-45, and Central Cases A, B, C, and F; the Venetian,

Cases 46-54, and the Central Case D; the German, Dutch and Spanish, Cases 55-58 and Central Case E, the Oriental glass, Cases 59-61, the French in Case 62, and the English in Case 63.

It may be added that here are exhibited the antiquarian portions of the very valuable bequests, made by Felix Slade, Esq., in 1868, and by John Henderson, Esq., in 1878.

ENGLISH POTTERY.

The English collection occupies a few cases on each side of the entrance door, those on the right containing Staffordshire wares, chiefly Wedgwood, and Bristol Delft; those on the left the Delft wares of Lambeth, etc.

Cases 64-66. The productions of Josiah Wedgwood take very high rank in the history of English pottery, and have attained world-wide distinction. The specimens in these cases illustrate his granite and basalt wares, and some of his finer jasper wares, with cameo decoration. The finest specimen is a vase representing the Apotheosis of Homer, the subject of which is taken from a Greek vase in the British Museum, though applied to a form of a very different character. The five portrait medallions on the back of the case are rare from their size, and represent Priestley, Newton, Sir William Hamilton, Franklin, and Sir Joseph Banks.

In the adjoining table case are a number of medallion portraits by Wedgwood.

In the lower part of Cases 65, 66, are specimens of the Delft ware made at Bristol, and which may be distinguished from the earlier ware of the same kind made at Lambeth by its bluish tint, and its brilliant and even surface.

Cases 1, 2. ENGLISH DELFT.—The greater part of the specimens in this case were made at Lambeth from the beginning of the 17th to the middle of the 18th century. The manufacture of this pottery was probably introduced at Lambeth by Dutch workmen, and the earlier specimens show the influence of that country. It seems to have been the most important manufactory of delft ware in England. Here were made dishes, wine pots inscribed Sack, Whit and Claret, salt-cellars, and a variety of other articles. Among the plates there is a set which often occurs, on which are inscribed the following six doggerel lines:—

1. What is a merry man?
2. Let him do what he can
3. To entertain his guests
4. With wine and merry jests.
5. But if his wife do frown
6. All merriment goes down.

Among the dishes there are a certain number which are supposed to have been made in Staffordshire. They are coarser than those from Lambeth, have diagonal stripes on the edges, and yellow instead of white backs.

FOREIGN POTTERY.

Case 3. DUTCH AND GERMAN DELFT.—Among these may be noticed two fine panels of the 17th century, painted in blue, and a very delicately painted plate, ascribed to Ter Himpel; and a curious plate with a revolving disc to indicate the rotation of preachers at the Old and New Churches at Delft.

Cases 4-7. GERMAN POTTERY AND STONEWARE.—The four principal factories were Siegburg near Bonn, Raeren near Aix-la-Chapelle, Fröschen near Cologne, and at various small villages near Grenzhausen in the Duchy of Nassau. These wares all have ornaments in low relief made from moulds. The specimens from Siegburg are of a greyish white, with little or no glaze, and chiefly in the form of cylindrical canettes. Those from Raeren are of a pale brown or grey, sometimes with blue decorations; those from Fröschen are generally brown, and often ornamented with scrolls of oak leaves. The Nassau ware is somewhat later in date, and grey, with sharply modelled designs filled in with blue, and sometimes purple, glazes. The fabric at Fröschen probably supplied the numerous stoneware jugs known as "Bellarmine" or "greybeards," which were largely imported into England under the name of "Cologne pots," and are frequently found in England on the sites of old buildings. On the other hand, it was from the Nassau factories that were derived the grey jugs with the initials of William III., Queen Anne, and George I., which are frequently mis-called Fulham ware.

A peculiar chocolate-coloured ware with ornaments in relief, and generally enamelled in colours, was made at Creussen, near Baireuth.

The best specimens of this series were acquired at the sale of the Bernal Collection in 1855.

In the upper part of the cases are a number of bricks with figures in relief, apparently made in the Low Countries, in the 16th century.

Case 8. ITALIAN POTTERY.—In the upper part is part of a frieze by one of the Della Robbia family of Florence. Two terra-cotta panels, with portraits of Leopold, Grand Duke of Tuscany, and his wife; he afterwards succeeded to the Imperial Crown of Germany; several specimens of sgraffiato ware, in which the designs are engraved through a white upper layer and covered with coloured glazes.

Cases 9-23. ITALIAN MAJOLICA.—The later specimens are those that will be first noticed, the collection being arranged so that the earlier, or lustred wares, should come next to the Spanish examples.

The history of this interesting branch of ceramic art may be briefly

summarized as follows:—This enamelled earthenware derives its name from the Island of Majorca, whence it is supposed to have been first imported into Italy, though it does not appear whether it was made in the island, or brought thither from Spain. The art was cultivated in some of the smaller states of Central Italy. Specimens are here exhibited, made at Faenza, Gubbio; Pesaro, Castel Durante, Urbino, Diruta, Caffagiolo, Rimini, Padua, Siena, and Venice. The earlier, which date from A.D. 1480–1510, are large dishes enamelled on one side only, and painted either in strong bright colours or in blue and yellow alone: in the latter case the yellow has a metallic lustre or iridescence. The next class, dating from about A.D. 1510–1525, is smaller in size, frequently ornamented with arabesque borders, and with golden and ruby lustre. Some of the finest specimens were painted at Gubbio, by Giorgio Andreoli. The third, A.D. 1530–1550, is painted with subjects occupying the whole of the plate, and generally taken from Roman mythology; the colours are bright, rarely lustred, and with a great preponderance of yellow. In the next class, A.D. 1560–1580, the drawing deteriorates, the colouring becomes dull and brown, and the subjects are frequently enclosed in arabesque borders on a white ground. In the next century majolica almost entirely disappears, having been probably driven out of esteem by Oriental porcelain.

The series of Italian majolica has been greatly enriched by the Henderson Bequest, in 1878; gifts by A. W. Franks, Esq., and others; and by purchases made at the Bernal and Fountaine sales, and from the collection of Abbé Hamilton.

Cases 9, 10. Late majolica wares, including an ewer of porcelain, from a private establishment of Francesco I. dei Medici, Grand Duke of Tuscany, about 1580, where porcelain was first made in Europe. This rare specimen was presented by C. Drury Fortnum, Esq., 1887.

Cases 11, 12. Chiefly Urbino ware, including a signed example by Orazio Fontana, and several other pieces, no doubt by the same artist.

Cases 13, 14. Specimens of about the same period, some of them by Francesco Durantino, of which one is signed; and others by Francesco Xanto Avelli, who occasionally introduced lustre to enrich his effects.

Cases 15, 16. Castel Durante wares, including a very remarkable series from the hand of Niccola da Urbino.

Case 17. Faenza ware, of which several bear the mark of the Casa Pirota. In the lower part of the case is a fine bowl, with arms and emblems of the Medici family, no doubt produced at their fabric at Caffagiolo.

Cases 18, 19. The most remarkable specimens in this case are two fine early dishes of Caffagiolo ware, a Siena plate with the subject of Mucius Scaevola, another with the death of the Virgin after Martin Schön, and a very curious plaque representing the Virgin 'dated 1493; this last was presented by Sir J. Charles Robinson. In the

upper part of the case is a spezierie jar with a portrait of Savonarola.

Cases 20-23. Gubbio ware, mostly painted by Maestro Giorgio Andreoli, and bearing his signature and various dates. There are five dishes of the so-called *mezza-majolica*, including one with the arms of Pope Adrian VI. (1522-23).

In the lower part of Cases 22, 23 is the beginning of the series of Spanish tiles, including some panels of stucco work from the Alhambra at Granada.

Cases 24-26. SPANISH POTTERY.—These are chiefly decorated in metallic lustre, from the golden hue of the earlier specimens to the coppery tint of the later. The art of making these wares was probably introduced into Spain by the Arabs, and it will be seen that there is some analogy between these productions and those of Persia. This series has been in a great measure derived from the Henderson Bequest, with additions from Lady Charlotte Schreiber and A. W. Franks, Esq.

In Cases 24, 25 may be noticed a panel of Alcora ware with the Sacrifice of Iphigenia, and a dish of unusual execution representing Marcus Regulus, which, though Italian in many respects, possesses the peculiarities of Spanish workmanship.

Case 26. Several specimens, which by some are supposed to be of Sicilian origin, decorated in dark blue and lustre; one of them has an invocation to St. Catherine.

Cases 27-30. RHODIAN AND DAMASCUS WARE.—This series is almost entirely derived from the Henderson Bequest. The Rhodian ware has a bold floral decoration, portions of which are coloured red, and are slightly in relief. This ware was probably made in the 16th century, as specimens exist in old English mountings of that date. There are in the collection two dated specimens of the 17th century, which show to what a low quality of colouring and design the ware had then fallen.

Damascus ware, under which title are no doubt comprised the products of other factories in Asia Minor, resembles the Rhodian in character, but the designs are of greater excellence; the peculiar red is wanting, and is replaced by a purplish colour, not in relief. The most remarkable specimen is a lamp from the Mosque of Omar, Jerusalem, presented by C. Drury Fortnum, Esq., 1887; it is signed by the painter Mustafa, and dated in the year of the Hegira corresponding with A.D. 1549.

Cases 32, 33. PERSIAN POTTERY.—The older specimens of Persian pottery are wall tiles of the 13th and 14th centuries, taken from ancient buildings; the others are vases in a kind of porcelain or siliceous pottery, chiefly decorated in blue, and frequently enriched with metallic lustres. There are among them some beautiful bowls, with ornaments pierced and filled in with glaze, which were known in the last century under the name of Gombroon ware. The greater part of this section was derived from the Henderson Bequest.

Cases 34, 35. FRENCH POTTERY.—This limited series exhibits

products of some of the more important French factories, and has been chiefly presented by Lady Charlotte Schreiber and A. W. Franks, Esq. There are specimens of the early Beauvais ware, of the tile pavement made at Rouen for the Château d'Ecouen, while the residence of the Constable de Montmorenci; various dishes made by the renowned Bernard Palissy, who died in 1589; and two dishes, and an ewer, of Moustiers ware, some specimens of Nevers ware, etc.

In the upper part of Case 36 is fixed a plaque of Nevers ware representing the Duke of Orleans, brother of Louis XIV.

GLASS COLLECTION.

The extent and excellence of this section are in a great measure due to the valuable bequest made by Felix Slade, Esq., in 1868; and besides the specimens which he had collected, he bequeathed the sum of £3,000 to be expended in the acquisition of additional specimens. As Mr. Slade's collection comprised illustrations of all branches and periods of the art of glass making, it was thought desirable to keep it as far as possible together; and the Keeper of Greek and Roman Antiquities consented to add to it such antique specimens as were in his department, with the trifling exception of some glass vessels from the early Greek cemetery at Camirus, which illustrate the other remains found with them. The Slade collection, as it existed in Mr. Slade's lifetime, derives additional value from the elaborately illustrated Catalogue which he had printed for private distribution, and which, with the introduction by Mr. Nesbitt, forms one of the most important works on the subject. Copies of this work may be seen in the Library of the British Museum and in the Art Library at South Kensington.

The glass of the Anglo-Saxon period found in England and the Continent has been for the present placed with other Saxon antiquities.

Some of the choicest specimens of antique glass were bequeathed by Sir William Temple in 1856; and others, as well

as some Venetian and German examples, were included in the Henderson Bequest.

The Egyptians, if not the inventors of making glass, were great workers in that substance, and applied a vitreous coating to pottery, and even stone. The Egyptian specimens in the Slade collection are not so numerous as those in the Egyptian Collection, but include an elegant vase in the form of a papyrus sceptre, made for holding the antimony or *stibium* to be applied to the eyelids, and a very remarkable amulet with the prenomen of Nuantef IV., a monarch of the 11th dynasty, placed by Lepsius between B.C. 2423 and 2380.

The glass works of Egypt must have been in full operation under the Ptolemies; and during the Roman dominion they produced very elaborate specimens, especially some minute mosaic patterns, of which there are good examples. These were made by arranging in the required patterns a number of slender rods of glass of various colours, fusing them together, and then drawing them out, so as to reduce the whole uniformly; transverse sections of the rod thus obtained would each exhibit the same pattern.

To the Phœnicians may in all probability be referred the numerous little vases of brilliant colours which are found in tombs throughout the borders of the Mediterranean. They exhibit everywhere the same technical peculiarities, and as they differ somewhat in form and make from unquestionably Egyptian specimens, it is probable that they are the products of the only other great centre of glass making, the celebrated works at Sidon. The forms are more Greek than Egyptian, frequently *alabastra*, *amphoræ*, and *præfericula*.

The colouring is striking, generally in zigzag patterns of yellow, turquoise, or white, relieved by blue, brown, or green grounds. There are many fine vases of this kind in the collection, as well as one of the gold stands made to support them.

To a later period of the Sidonian workshops may probably be referred a number of small bottles of various forms, blown in moulds, and which have been chiefly found in Syria, and the neighbouring islands. The specimens are in the shapes of dates, grapes, heads, &c. Two of the vessels have on them the names of their makers, Eugenēs and Ennion. Several handles, once forming parts of small cups, are stamped with the name of the maker, Artas the Sidonian, in Greek and Latin letters.

The making of glass at Rome is said to have been introduced by Egyptian workmen, and must have been much practised there, as specimens of Roman glass are very numerous. The material was applied to a great number of uses, and the processes seem to have been quite as varied and well understood as in later times. The common clear glass has generally a greenish or bluish hue, though sometimes it is as white and brilliant as rock crystal; this latter kind was much valued by the Romans; the other transparent colours, generally found, are various shades of blue, purple, yellow, and green. A delicate pink is supposed to derive its colour from gold. The opaque colours

are less commonly employed singly, but they occur in shades of yellow, blue, green, and black. The beautiful iridescence with which many vases are covered is not intentionally produced, but is the effect of time, which has partially decomposed the surface of the glass.

The simpler vases are only blown, with handles, feet, or ornamental fillets subsequently added; others are blown into moulds, and exhibit various designs in relief; some of the bowls have projecting ribs, and have been termed pillar-moulded. On some vessels, chiefly belonging to a late period, shallow engraving, executed on the wheel, has been added; others are cut in regular patterns. Sometimes a coloured ground was coated with white opaque glass, which was afterwards cut away, so as to produce a cameo, as in the celebrated Portland Vase, exhibited in the Ornament Room, and in the Auldjo Vase. (Case C.) In other instances, a number of different colours were employed, sometimes, as in the Egyptian specimens above noticed, forming regular mosaic designs, sometimes blended into a mass of scrolls, rosettes, &c., and at others imitating onyx, agate, madrepora marble, or porphyries and other hard stones, though generally in more brilliant colours. Of these designs the variety is inconceivable, as may be seen by several bowls and numerous polished fragments. Occasionally gold-leaf was introduced, and at a late time the insides of cups and shallow bowls were decorated with patterns in gold-leaf, sometimes on the surface, sometimes enclosed between two layers of glass. To this class belong the fragments with Christian designs found in the catacombs of Rome, as well as the remains of a large disc from Cologne (Case F.), on which, though much broken, eight Christian subjects may be distinguished. The mosaic glass, and especially that imitating various stones, was much used to line the walls, or to form the pavements of rooms. Very clever imitations of gems were made, and the glass intaglios and cameos have preserved to us designs of some of the greatest gem engravers; being generally moulded from gems, and not themselves engraved.

After the fall of the Roman empire the glass works of the West must have gone to decay. In the East glass making was still continued, probably in the neighbourhood of Damascus. There are in the collection some very fine specimens, all decorated with enamel and gilding, including six mosque lamps of the 14th century, and two bottles with elaborate ornaments, as well as a number of Persian and Chinese specimens.

The oldest known specimens of Venetian glass are of the fourteenth century. The earlier examples seem to have the forms of silver plate, and are frequently massive, and richly gilt and enamelled. One of the largest examples in the collection is a covered standing cup, with gilt ribs. Two of the earliest, and also most elaborate specimens, are a green goblet with portraits, and a blue cup with a triumph of Venus.

The vases of blown glass are frequently very elegant, especially those in uncoloured glass; the stems are very often decorated with

knots, and wings, and other fantastic additions in blue glass. Vases were also made entirely or partially of coloured glass, generally blue, purple, or green; sometimes a milky opalescent colour was produced, due, it is said, to arsenic: also an opaque white, derived probably from tin, which is further diversified with splashes of other colours. Another kind of variegated glass, which was called *calcedonio*, exhibits the streaky hues of the onyx, and was occasionally sprinkled with aventurine spots.

Great use was also made by the Venetians of rods of glass enclosing threads of opaque white glass (*laticinio*), arranged in various patterns. Thus was produced the elegant lace glass (*vitro di trina*) in which Venice was unrivalled. Another variety (*à reticelli*) is ornamented with a network of opaque white lines, enclosing at the intersections bubbles of air. A goblet of this kind (Case D.) has in the foot a half sequin of Francesco Molino, Doge of Venice in 1647, marking the period at which it was made. The opaque white decoration is sometimes applied in parallel lines, sometimes in a wavy pattern, and exhibits endless variety.

The Venetians were great makers of beads, with which, for many centuries, they supplied the world. These were very often formed from sections of rods, with mosaic designs. Such sections were also sometimes worked up into vases (as by the ancient Romans), thence termed *millefiori*. Of these there are good examples in the collection.

In France, glass making was long practised, but it is difficult to distinguish the productions of that country. A remarkable goblet has on it the names of Jean and Antoinette Boucault, as well as their figures and device in enamel. It was probably made about 1530.

The earliest dated specimen from Germany in the collection is of the year 1571; it is a large cylindrical cup (*wiederkom*) with the Imperial eagle, bearing on its wings the arms of the states, towns, &c., composing the German Empire. The German specimens are heavy in form, and often richly enamelled with heraldic devices and figures. Some specimens are painted in grisaille or colours, like window glass; such is a goblet dated 1662, on which is represented a procession in honour of the birth of Maximilian Emanuel, afterwards Elector of Bavaria. The engraved specimens are well executed; one of them is signed Herman Schwinger of Nurnberg. The Ruby glass for which Germany was renowned is said to have been invented by Kunckel.

In Flanders, glass seems to have been made in early times. In the sixteenth century many glass vessels (whether of native make or not is uncertain) were etched with various designs. Some of the specimens in the collection have portraits of historical personages, such as Philip IV. King of Spain, William II. of Orange, his wife Mary of England, Olden Barnevelt, and others. At a later time a delicate etching in dots was introduced; of this there are specimens signed by F. Greenwood, and several attributed to Wolf. Some of

the Dutch engraved goblets are well designed, and show much richness of pattern.

The earlier Spanish examples resemble closely the Venetian, the later are coarse and of no great technical merit.

Drinking-glasses seem to have been made in England in the sixteenth century, the manufacture having been apparently then introduced by foreigners into Sussex and Surrey. Later, there were works in and near London, and the glass works of Bristol attained some reputation. Of these last some characteristic specimens are in the collection, which is not, however, very rich in examples of English glass.

Cases 37-45 ANTIQUE GLASS, chiefly of the Roman period. On the upper and lower shelves are ranges of cinerary urns, such as are frequently found in Roman tombs, and which seem to have been made for the purpose; but this scarcely can be the case with the large square bottles, though these also are often found containing burnt bones. In the lower part of Case 41 is a very rare cinerary cist and cover of glass from the neighbourhood of Naples. The numerous slender bottles that accompany the urns are also found in tombs, and are supposed to have contained unguents, or scented wine. The richest specimens of iridescent glass have been found in Cyprus, but are probably of the Roman period (Cases 42, 43). In Case 41 will be found specimens of Roman window-glass, which does not appear to have been blown, but rolled out on slabs, like modern plate glass. On the bottom of Cases 44, 45 are illustrations of the mode of decorating the walls and pavements of buildings with small slabs of glass of various colours, differing from the usual tessellated work, or mosaic.

Table Case A. At one end are the Egyptian specimens, including the curious amulet already mentioned; at the other some remarkable bowls with designs in gold, and two millefiori pateræ, found with them, in a tomb at Cancsa, Southern Italy. On the two sides of the case are rows of many-coloured amphoræ and alabastra, etc., which have been considered to be Phœnician. Some of the thick bowls in the central part of the case may be of Greek origin.

Table Case B. At one end are bottles with variegated patterns, some of them enclosing gold, and around the case are a large number of fragments illustrating the extraordinary variety of design and the curious processes employed by the ancients in their glass work, of which an idea can only be formed by studying these fragments, the complete vessels having generally perished. These fragments have been derived chiefly from the Slade Bequest, and from a collection made by the late Alexander Nesbitt, Esq., and presented in 1887 by A. W. Franks, Esq. In the centre of the case is a large circular box and cover of sapphire blue glass, from Italy; and a number of complete vessels of millefiori glass.

Central Case C contains a number of select specimens of antique glass, and at one end may be observed the remains of the Auldjo Vase, part of which was bequeathed to the Museum by Miss Auldjo,

while other portions were obtained by purchase. This is of the same work as the Portland Vase, though the decoration consists only of vine branches. On a shelf at the other end is an exquisite bottle from Cyprus, in the form of a head, with a dedicatory inscription in Greek.

The rest of the antique glass is contained in Table Case F. At one end are bottles of very varied forms, blown in moulds, a favourite form being that of the dried date, which is well imitated. At the other end is a series of glass discs, etc., found in the catacombs at Rome, having Christian devices in gold, the design being protected by a second layer of glass. Near them is a remarkable disc found at Cologne, from the Slade Bequest, with eight subjects, which seem to have been executed in gold and enamel on the surface. The stone cist in which this curious relic was discovered is placed over Case 36. There is likewise from Cologne (Disch collection), a large portion of a shallow bowl, studded with coloured medallions on which are Christian figures in gold, thus explaining the use of the little medallions, which are frequently found in collections. On one side of the case are a number of cameos, many of them of great beauty, but generally made in moulds, as well as a collection of fragments of vases or slabs, with cameo decoration in white on a coloured ground, made in the same manner as cameos in stone. Above these is a series of glass armlets. On the other side of the case are a number of glass pastes in intaglio, imitating gems in a harder material, as well as complete dishes and bowls, and portions of others, with subjects cut in intaglio. Above these is a series of complete vases or fragments bearing the names of the makers. In the centre of the case are vessels blown in moulds, or cut on the wheel.

Cases 46-54. VENETIAN GLASS.—Cases 46, 47 contain the early examples of this section with gold and enamelled decoration, viz.:—a cup of the 14th century, with coats of arms and the inscription "Magister Aldrevandini me feci"; a blue goblet of the 15th century painted with the Triumph of Venus, and another with portraits of a gentleman and lady, somewhat later in date. These two objects, from the Slade Bequest, were the choicest specimens in the well-known Debruge and Soltykoff collections. A large standing cup with gilt ribs; two tazzas with the arms of Pope Leo X., 1513-21; and below, two other tazzas with those of Fabrizio Caretto, Grand Master of the Knights of St. John, 1513-25, and of the Doge Lorenzo Loredano, 1501-21.

Cases 48-49. Vessels of elegant forms, chiefly of transparent glass. On the upper shelf a set of three vases of unusually graceful proportions, and a curious fountain glass.

Case 50. At the top is a baldachino, probably for a sacred figure, formed of a great number of minute glass ornaments on a wooden foundation, doubtless the work of some convent; below, a series of coloured vases, among them one blown into a mould, and a curious bucket of blue glass, lined with opaque yellow, so as to appear green on the outside; specimens of miniature work, with designs in gold

and colours painted on the back of the glass. Below are some of the larger specimens of lace glass, including two plates etched with Papal emblems, and a dish with a shield of enamelled metal bearing the arms of a Mocenigo Doge.

Cases 51, 52. Specimens of clear glass of elegant shapes; below are examples of frosted or crackled glass, an effect believed to have been produced by suddenly cooling the vessel when half-blown.

Cases 53, 54. Specimens of millefiori glass, probably made in imitation of antique specimens, and of 'schmelz' and 'calcedonio' glass, the latter imitating the tints of the onyx.

Central Case D. Along the upper shelf is a range of drinking glasses, selected for the elegance of their shapes; at the two ends are other choice specimens, including a vase of opaque white, with arabesques in gold. On the upper shelves of the central portion are some vases of fine or curious forms, including some imitations of fruit. On the lower part are specimens of opaque white glass, opal glass, and the greater part of the collection of lace glass, the most delicate examples of which are a tazza and a plateau at one end of the case.

Cases 55-58. GERMAN GLASS.—On the upper shelves are the so-called "flügelgläser," which are sometimes considered to be Venetian, but it is more probable that they were made on the Rhine, from Venetian inspirations. On the steps below are a number of 'widerkoms,' and other vessels, enamelled in opaque colours, with the arms of the German States, and of private individuals, as well as portraits, which occur on glasses probably made on the occasion of marriages. Many of these specimens bear dates, the earliest being of the year 1571. On the central steps of Cases 57; 58, will be seen an interesting goblet painted in monochrome, with a procession at the baptism of Maximilian Emanuel, afterwards the well-known Elector of Bavaria; several small goblets, chiefly painted in monochrome by Johann Schäper; a beaker of lace glass, with the arms of Saxony and a target, commemorating a trial of skill in archery at Dresden in 1678.

Cases 57, 58. In the lower part of these cases are a few specimens of German glass, and a larger number of Spanish pieces. The forms of many of the latter seem to be derived from those of the cooling vessels in pottery introduced into Spain by the Arabs. The rest are coarse imitations of Venetian or Dutch originals, due no doubt to the close connection of Spain with both countries.

Central Case E. A continuation of the German series, and the Flemish and Dutch glass. In this case is a remarkable specimen of Kunckel's ruby glass, with the initials of Frederick the Great; several examples of the curious cypher engraving of Heemskerck, a Dutch amateur, and a small goblet etched by Canon Busch, a German amateur. The tall glasses on the upper shelf have etched designs, the arms of the Low Countries, portraits of the Princes of Orange, etc.; and on the shelves at the ends of the case are specimens of Dutch etching, including a portrait of Barneveldt, etchings by Greenwood, and others later, but still more remarkable, by Wolf.

Cases 59-61. ORIENTAL GLASS.—In Case 59 are specimens of

Chinese glass, very peculiar in make, and of unusually dense hard material, generally imitating stones of various kinds. Some of these are cut in cameo. Most of the specimens of orange and red glass are from the Sloane collection, and are stated by Sir Hans Sloane to have been made from fragments of glass imported from Europe. The smaller bottles were made to contain snuff, and in the manufacture of these great ingenuity and variety has been displayed, due partly to such bottles being favourite New Year's gifts in China.

Cases 60, 61 contain six of the well-known mosque lamps, probably made in Damascus. One has on it the titles of the Emir Sheikhoo, who died in 1356, two others, those of Tukuzdemir, Viceroy of Egypt, who died in 1315, and the smallest lamp bears the name of a mosque near Damascus.

On the row below is a very remarkable flask, with enamelled figures, probably made near Mosul; and a very curious bottle diapered with birds. Also some brilliant specimens of later Persian glass.

On the lower part are various specimens of Arab glass, including an enamelled bowl, brought from Egypt, and some globular objects of very thick glass, from Rhodes, which are believed to have been used as hand grenades for throwing Greek fire.

Case 62. FRENCH GLASS.—A drinking cup and a bottle, specimens of enamelled glass of the 16th century, and objects of great rarity; some quaint little figures made with the blowpipe, and wine-cups with inscriptions and dates. In the lower part of this case are modern imitations of older specimens, made in various places.

Case 63. ENGLISH GLASS.—Specimens of Bristol manufacture, chiefly presented by J. E. Nightingale, Esq.; they are painted more in the style of porcelain than of glass, and generally on opaque white grounds; also a small series of the seals or stamps impressed on old English wine bottles. In the lower part are samples of a manufacture attempted to be introduced by the Aurora Company, chiefly ornamented with gold and silver, as though sprinkled over the surface. Here also may be seen a number of examples of iridescence of the finest tints, being fragments of wine bottles of the 17th century, found in the bed of the Thames.

Table Case G. This case contains, in addition to the medallion portraits by Wedgwood, already mentioned, some glass medallions by Tassie, and a few pastes by Brown and others, as well as some specimens of English engraved glass. There are also some small Byzantine and other miscellaneous specimens, which from their size are more suitable to a table case.

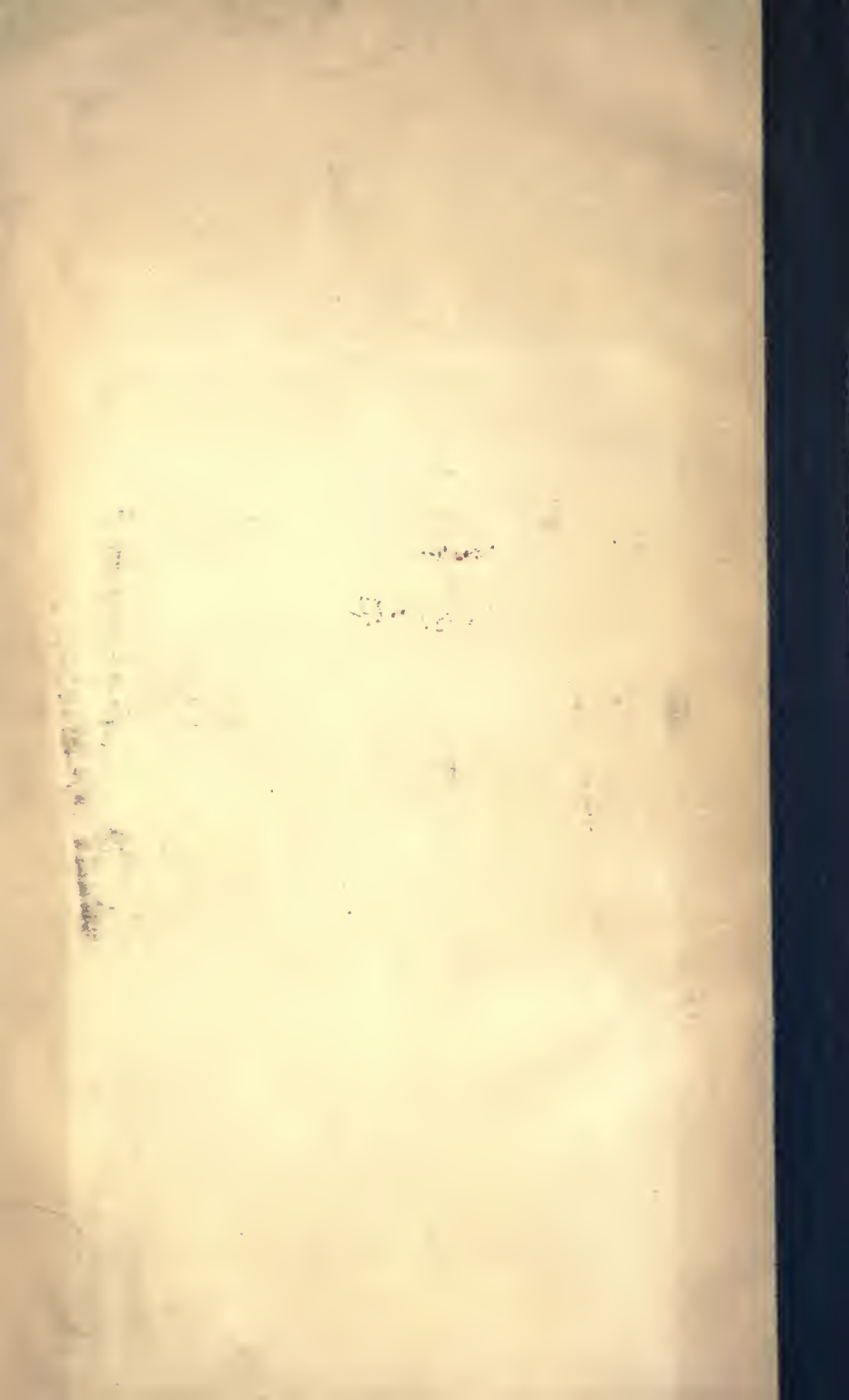
It should be added that, for the present, a case has been placed in this gallery, containing the following objects, viz.: (1) a bust in terra cotta of Madame Du Bocage, the French poetess, modelled by J. B. Defernex in 1766, and presented by the lady herself in the same year. (2) a plaster cast of Flaxman's great work, the shield of Achilles. (3) a model in terra cotta, and another in wax, by Michel Angelo, apparently designs for the Medici tombs in San Lorenzo, Florence, a terra-cotta model by John of Bologna—From the Buon-

arrecti collection. (4) a series of wax portrait medallions, made by Burch and others, similar to those from which were produced the cameo medallions of Wedgwood, and the glass portraits by Tassie.

Over the cases are placed thirteen busts, modelled in clay by Roubiliac and presented in 1762 by Dr. Maty. They represent Stanhope, Bentley, Willoughby, Charles I., Cromwell, Barrow, Sir Hans Sloane, Ray, Newton, Shakespeare, Milton, Mead, and Foulkes.

AUGUSTUS W. FRANKS.





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